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THE FEAST OF THE LITTLE LANTERNS

A CHINESE OPERETTA

FOR LADIES
IN TWO ACTS

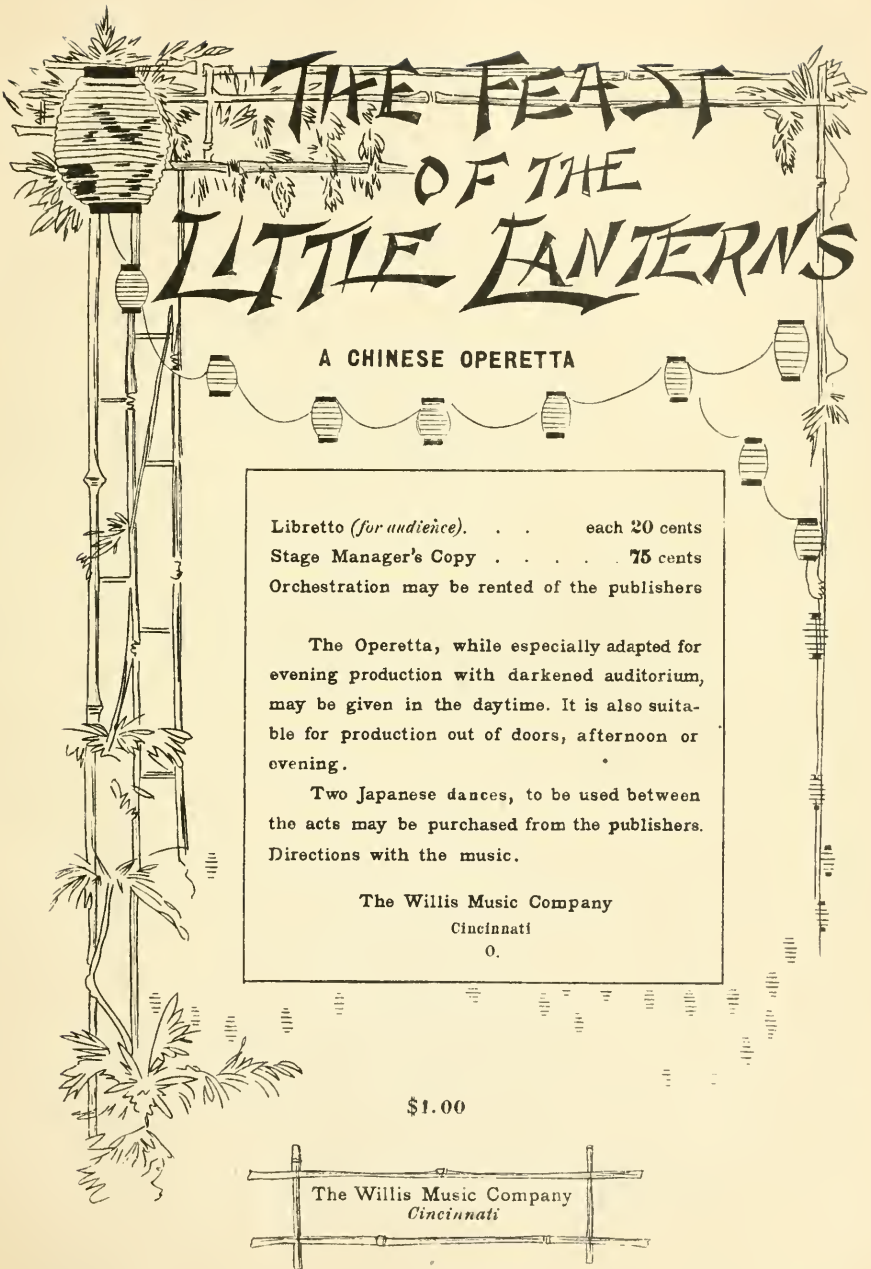
BY

PAUL BLISS

Accompaniment
of
Piano, Gong and Tom-toms

\$1.00

The Willis Music Company
Cincinnati



THE FEAST OF THE LITTLE LANTERNS

A CHINESE OPERETTA

Libretto (*for audience*). each 20 cents
Stage Manager's Copy 75 cents
Orchestration may be rented of the publishers

The Operetta, while especially adapted for evening production with darkened auditorium, may be given in the daytime. It is also suitable for production out of doors, afternoon or evening.

Two Japanese dances, to be used between the acts may be purchased from the publishers. Directions with the music.

The Willis Music Company
Cincinnati
O.

\$1.00

The Willis Music Company
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CHARACTERS

PRINCESS CHAN—Soprano	A Chinese Heiress
MAI KU—Soprano	A Japanese Juggler Maid
WEE LING—Mezzo Soprano	Maid to the Princess
OW LONG—Mezzo Soprano	Governess to the Princess

Chorus of Chinese Girls, all members of the Household.

Scene

A garden profusely hung with little lanterns; at the back, a fence with a gate in the center. The color scheme might be heightened by the use of green vines and dark blue flowers (wistaria) with many poppy blooms, also the iris or fleur-de-lis.

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M1503
B17753

ARGUMENT



HE ancestral estate of Prince Chan is held in trust until the night of the Feast of the Little Lanterns, when it shall be given over to any two surviving children. Princess Chan, having lost her brother and sister when they were all children at play in the mountain summer-home of the Prince, is in great sorrow at the thought of losing her home which, however, is saved for her.

The first act opens with the celebration of the Feast of the Little Lanterns, various legends being woven into the text of the songs. The Governess who would regulate affairs of children in China, and the little maid who adores her mistress, cause some amusement and entertainment. Then the surprise for the Princess is introduced in the person of the little Japanese juggler girl, who pleases them mightily until summoned to the palace. The chorus departs and the curtain falls with the sorrowing Princess alone in the garden.

In the second act the Princess is discovered still alone and lamenting. The chorus comes back with Wee Ling caught in mischief; after which the little juggler girl rushes in with the announcement that the Emperor has information that the sister of the Princess Chan is alive and near, and orders that every place be searched. In searching the garden for her, the little maid finds a locket which the juggler maid claims as her's, in which is found the half of a coin which exactly matches the one worn by the Princess. They recognize each other as sisters, and are overjoyed that the home shall continue to be theirs.

The Feast of the Little Lanterns is progressing with great gaiety as the curtain falls.

NOTICE

Public performances of the songs or music of the "The Feast of the Little Lanterns" without special permission from the publishers, are forbidden. Particulars regarding the right to perform the opera may be had by addressing "The Willis Music Company." The copying of either the separate parts or the entire composition by any process whatsoever is forbidden and subject to the Penalties provided under Section 28, of the Copyright Law. Rights of performance given only with the understanding that each and every singer, taking part, purchase a copy of this Score. Performance from hired or loaned copies is forbidden.

The Feast of the Little Lanterns

Chinese Operetta for Ladies

Libretto and Music by

PAUL BLISS

No 1. Overture

Slowly $\text{♩} = 80$

ff

Tom-tom figure  continuously, until changed

accel.

accel.

Moderato

ff



Overture may be omitted

At these marks "gong" should be used

Printed in the U. S. A.

First system of musical notation. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes. A *rit.* (ritardando) marking is present in the right hand towards the end of the system.

Second system of musical notation. The treble staff continues the melody, and the bass staff features a more complex accompaniment with chords and eighth notes. A *a tempo* marking is placed above the treble staff.

Third system of musical notation. The treble staff has a melody with some rests, and the bass staff continues with a steady accompaniment. A *rit.* marking is above the treble staff, and a *pp* (pianissimo) marking is below the bass staff.

Fourth system of musical notation. The treble staff has a melody, and the bass staff features a rhythmic pattern. A *mf* (mezzo-forte) marking is below the bass staff. The text "Tom-tom" is written below the bass staff with a corresponding rhythmic notation.

Fifth system of musical notation. The treble staff has a melody, and the bass staff features a rhythmic pattern. The text "Tom-tom" is written below the bass staff with a corresponding rhythmic notation.

Sixth system of musical notation. The treble staff has a melody, and the bass staff features a rhythmic pattern. A *Fast* marking is above the treble staff. The text "Tom-tom" is written below the bass staff with a corresponding rhythmic notation.

First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music is written for piano (p) and features a *leggiere* (light) tempo. The melody is in the right hand, and the bass line is in the left hand. The tempo changes to *Fast* in the final measure, which is marked with a star and a small musical figure.

Second system of musical notation. The key signature remains three flats. The time signature is 3/4. The melody continues in the right hand, and the bass line is in the left hand. The tempo is *Fast*.

Third system of musical notation. The key signature remains three flats. The time signature is 3/4. The melody continues in the right hand, and the bass line is in the left hand. The tempo is *Fast*.

Fourth system of musical notation. The key signature remains three flats. The time signature changes to 12/8. The tempo is *Moderato*. The music is written for piano (p). The melody is in the right hand, and the bass line is in the left hand. The tempo is *Moderato*. The text "No Tom - tom" is written below the system.

Fifth system of musical notation. The key signature remains three flats. The time signature is 12/8. The melody continues in the right hand, and the bass line is in the left hand. The tempo is *Moderato*.

Sixth system of musical notation. The key signature remains three flats. The time signature is 4/4. The tempo is *Slowly*. The music is written for mezzo-forte (mf). The melody is in the right hand, and the bass line is in the left hand. The tempo is *Slowly*. The text "accel." is written below the system.

★ Always refers to Tom-tom figure

Fast

Pesante
f Slomo

Tempo di Valse Allegro
ff Fast

Slomo
ff *lento p*



Allegro

f very fast



No 2. Chorus

Pretty Little Lanterns

Moderato

SOP.

ALTO

Moderato (♩ = 88)

ff

★

Pret-ty lit-tle lan-terns, ah-ee! _____

Pret-ty li-tle lan-terns, ah-ee!

Curtain

Swing in! Swing out! Bow we low to the lit-tle lan-terns,

Swing in! Swing out! Bow low, Bow low!

So! So! Ver-y low to the lit-tle lan-terns, Low, Low!— Ah-

So! So! Bow low, Bow low! Low, Low!—

The first system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 2/4 time. The piano accompaniment is in G major and 2/4 time, featuring a steady eighth-note bass line and chords in the right hand.

ee! Ah-ee!

Ah-ee! Ah-ee!

The second system of the musical score. It continues the vocal melody and piano accompaniment. The vocal staves show a melodic line with a long note followed by a short note, and then a longer note. The piano accompaniment continues with the same rhythmic pattern.

Un-der-neath the light we drink our

The third system of the musical score. It continues the vocal melody and piano accompaniment. The vocal staves show a melodic line with a long note followed by a short note, and then a longer note. The piano accompaniment continues with the same rhythmic pattern.

tea! Watch us all the while we drink our tea!

Ah! Ah! Ah! Ah! Tea

Tea.

Pret-ty lit-tle lan-terns, ah-ee! _____

Pret-ty lit-tle lan-terns, ah-ee!

Swing in! Swing out! Bow we low to the lit-tle lan-terns,

Swing in! Swing out! Bow low, bow low!

So! So! Ver - y low to the lit-tle lan-terns, Low! Low!— Ah-

So! So! Bow low, bow low! Low! Low!—

ee! Ah-ee!

Ah-ee! Ah-ee!

The first system of the musical score. It consists of three staves. The top staff is a vocal line in B-flat major (one flat) with lyrics "ee! Ah-ee!". The middle staff is a vocal line with lyrics "Ah-ee! Ah-ee!". The bottom staff is a piano accompaniment featuring a continuous eighth-note pattern in the left hand and chords in the right hand.

The second system of the musical score. It consists of two staves. The top staff is a vocal line that is mostly empty, with a double bar line. The bottom staff is a piano accompaniment featuring a continuous eighth-note pattern in the left hand and chords in the right hand.

When a-boveth rice-fields We raise our lan-terns, Ah - ee! Ah - ee!

The third system of the musical score. It consists of two staves. The top staff is a vocal line with lyrics "When a-boveth rice-fields We raise our lan-terns, Ah - ee! Ah - ee!". The bottom staff is a piano accompaniment featuring a continuous eighth-note pattern in the left hand and chords in the right hand.

Ah - - ee! Moun-tains cold we see, And ice and snow a - far. —

Ah - ee! Ah - ee! Ah - ee! Our hands grow wea - ry,

Our hearts are drear - y, *rit.* Light grows faint, faint-er, faint-er! *a tempo* Ah, — the mountains are

rit. *a tempo*

cold! Ah! Cold! Ah! Cold! Ah! _____

2

2

SOLO or 3 SOPRANOS *Slowly*

Ah! Ah! I
Ah! Ah! I
Ah! Ah! I

(♩ = 72) 8

f a little slower *colla voce*

No Tom-tom

♩ = 72

hear a lit-tle sound in the tree - tops, A pret-ty lit-tle sound in the tree - tops;
hear a lit-tle song in the tree - tops, A pret-ty lit-tle song in the tree - tops;
hear a lit-tle call in the tree - tops, A pret-ty lit-tle call in the tree - tops;

p

CHO.
(Alto)
a tempo

rit.

What can be the sound I hear in the tree - tops, the tree - tops? The
 What can be the song I hear in the tree - tops, the tree - tops? The
 What can be the call I hear in the tree - tops, the tree - tops? The

colla voce rit.

rus-tle of the leaves is a lit-tle breeze That tells, that tells Of the
 sing-ing in the trees is a lit-tle bird That sings, that sings Of the
 call-ing is the voice of the god who comes To gaze, to gaze On the

beau-ty of the feast of the lit-tle lan-terns, Ah - ee!
 beau-ty of the feast of the lit-tle lan-terns, Ah - ee!
 beau-ty of the feast of the lit-tle lan-terns, Ah - ee!

SOP. (all)

no rit.

Blow lit-tle breeze, for the moun-tains Are far, ver-y far, ver-y far.
 Sing lit-tle bird, for the moun-tains Are far, ver-y far, ver-y far.
 Comes to our feast, and the moun-tains Are far, ver-y far, ver-y far.

no rit.

Tempo I (♩ = 88)

Pret-ty lit-tle lan-terns! Ah-ee! _____ Pret-ty lit-tle lan-terns! Ah-ee!

Swing in! Swing out! Bow we low to the lit-tle lan-terns!

Swing in! Swing out! Bow low, Bow low!

So! So! Ver - y low to the lit - tle lan - terns! Low, Low! Ah -

So! So! Bow low, Bow low! Low, Low!_

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'So! So! Ver - y low to the lit - tle lan - terns! Low, Low! Ah -'. The middle staff is another vocal line in G major, with lyrics 'So! So! Bow low, Bow low! Low, Low!_'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

ee! Ah - ee!

Ah - ee! Ah - ee!

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'ee! Ah - ee!'. The middle staff is another vocal line in G major, with lyrics 'Ah - ee! Ah - ee!'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

a little slower

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'a little slower'. The middle staff is another vocal line in G major, with lyrics 'a little slower'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

Slower (♩ = 72)

Slow, Slow! Slow, Slow! Light of the world, swing

Slow, Slow! Slow, Slow! Slow, Slow!

Held by a thread! What is our life? Ah - ee, Ah - ee!

accel.

Ah - ee! Slow, Slow! Slow, Slow!

rit. *a tempo*

Moun-tains grow old, the rice- fields die! Slow, Slow!

Slow, Slow! Light of the world! Burn ev-er bright!

accel. Ah - ee! Ah - ee! *rit.* Ah - ee! Ah - ee!

Tempo I

Pret-ty lit-tle lan-terns, Ah-ee! _____

Pret-ty lit-tle lan-terns, Ah-ee!

This system contains three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. It begins with a repeat sign and a first ending bracket. The lyrics 'Pret-ty lit-tle lan-terns, Ah-ee!' are written below the staff. The middle staff is a vocal line that starts with a whole rest for the first measure, then continues with the melody. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

Swing in! Swing out! Bow we low to the lit-tle lan-terns

Swing in! Swing out! Bow low, Bow low!

This system contains three staves. The top staff is a vocal line with the lyrics 'Swing in! Swing out! Bow we low to the lit-tle lan-terns'. The middle staff is a vocal line with the lyrics 'Swing in! Swing out! Bow low, Bow low!'. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

So! So! Ver-y low to the lit-tle lan-terns Low! low! Ah-

So! So! Bow low, Bow low! Low! low!

This system contains three staves. The top staff is a vocal line with the lyrics 'So! So! Ver-y low to the lit-tle lan-terns Low! low! Ah-'. The middle staff is a vocal line with the lyrics 'So! So! Bow low, Bow low! Low! low!'. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

ee! _____ Ah - ee! _____

Ah-ee! _____ Ah-ee! _____

The first system consists of three staves. The top staff is a vocal line with a melody starting on a half note, followed by a quarter note, and then a half note with a fermata. The middle staff is a vocal line with a melody starting on a quarter note, followed by a half note, and then a half note with a fermata. The bottom staff is a piano accompaniment with a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand.

dim.

The second system consists of three staves. The top staff is a vocal line with a melody starting on a half note, followed by a quarter note, and then a half note with a fermata. The middle staff is a vocal line with a melody starting on a quarter note, followed by a half note, and then a half note with a fermata. The bottom staff is a piano accompaniment with a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand.

PRINCESS

Ah - ee! _____

(Princess enters)

The third system consists of three staves. The top staff is a vocal line with a melody starting on a half note, followed by a quarter note, and then a half note with a fermata. The middle staff is a vocal line with a melody starting on a quarter note, followed by a half note, and then a half note with a fermata. The bottom staff is a piano accompaniment with a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand.

Ah - ee! _____

Ah - ee! _____

pp

Wee Ling: "Why is our mistress so terribly cast down to-night at this happy time, the Feast of the Little Lanterns"?

Princess Chan: "I know that the time of the Feast of the Little Lanterns is a most happy time for all of you, but you know it is the saddest evening in my life."

W. L. "The saddest?— Of your life?— Why?"

P. C. "Listen and I will read to you the edict of the Emperor. (*reads*) 'The Domain of Prince Chan (deceased), will be held in trust until the Feast of the Little Lanterns, when it shall be delivered to any *two* of his children living. No *one* child shall have any title thereto. It shall revert to the royal domain. Signed "Emperor Chi!"'

Oh, my little maids, it almost breaks my heart to think that I must lose, forever, this, my beautiful home. I know I had a sister and a brother, but alas, I do not know where they are now."

No 3. Solo and Chorus

(Princess Chan)

On a Day

Allegretto (♩ = 88)

musical score for piano introduction, featuring treble and bass staves with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked Allegretto (♩ = 88). The music begins with a series of chords and a melodic line in the right hand, followed by a more complex passage with sixteenth notes. The left hand provides a steady accompaniment with chords and single notes.

musical score for piano accompaniment, featuring treble and bass staves. The music continues from the introduction, with a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked Allegretto (♩ = 88). The music concludes with a final chord.

Repeat if necessary

PRINCESS CHAN
SOLO

musical score for the vocal solo, featuring a single staff. The melody is written in a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked Allegretto (♩ = 88). The solo begins with a series of notes, followed by a more complex passage with sixteenth notes.

- | | |
|----------------------|-------------------|
| 1. On a day _____ | long a - go _____ |
| 2. One sad day _____ | long a - go _____ |
| 3. I came back _____ | long a - go _____ |

musical score for piano accompaniment, featuring treble and bass staves. The music continues from the first system, with a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked Allegretto (♩ = 88). The music concludes with a final chord.

3rd softer and slower

CHO.

I re - call, —
 Woe is me, —
 All a - lone; —

She re - calls, —
 Woe is she, —
 All a - lone; —

SOLO

When my_ broth-er —
 When my_ broth-er —
 But my_ broth-er —

And my_ sis - ter —
 And my_ sis - ter —
 And my_ sis - ter —

CHO.

Went with me, —
 Out at play, —
 They were gone; —

Went with her, —
 Out at play, —
 They were gone; —

SOLO *CHO. f*

Far, far in the moun - tains, Far, far in the moun - tains,
 Went far in the moun - tains, Went far in the moun - tains,
 Lost, far in the moun - tains, Lost, far in the moun - tains,

SOLO *CHO. f*

Ver - y far in the moun - tains! Ver - y far in the moun - tains!
 Came not back from the moun - tains! Came not back from the moun - tains!
 Ver - y far in the moun - tains! Ver - y far in the moun - tains!

(after third stanza)

SOLO and CHO.

Ah! Ah! Ah! Ah!

pp dim. e rit.

Ow Long: "If your brother and sister and you yourself had minded me when you were little children, *they* would be here to-day and *you* would be happy. There ought to be a law in China about such things.

No 4. Solo and Chorus

(Ow Long)

There ought to be a law in China

Fast $\text{♩} = 104$

The first system of the musical score consists of three staves. The top two staves are for a vocal solo, with a key signature of three flats and a 4/4 time signature. The bottom staff is for piano accompaniment, also in 4/4 time. The tempo is marked 'Fast' with a quarter note equal to 104 beats per minute. The piano part begins with a 'Dance' section marked 'mf' (mezzo-forte), featuring a rhythmic melody in the right hand and a supporting bass line in the left hand.

This block shows the continuation of the piano accompaniment from the first system. It consists of three staves. The piano part continues with a rhythmic melody in the right hand and a supporting bass line in the left hand. The section ends with a 'Fine' marking.

OW LONG

The 'OW LONG' section is a vocal melody consisting of a single line of music. It is in 4/4 time and features a simple, rhythmic melody.

1. There ought to be a law in Chi - na,
2. There ought to be a law in Chi - na,
3. There ought to be a law in Chi - na,
4. There ought to be a law in Chi - na,

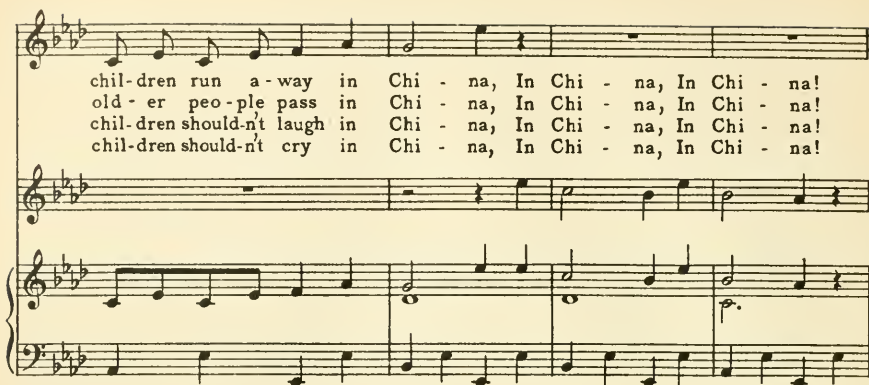
When
When
That
That

CHORUS

The chorus is a vocal melody consisting of a single line of music. It is in 4/4 time and features a simple, rhythmic melody.

In Chi - na, in Chi - na,

This block shows the piano accompaniment for the chorus. It consists of three staves. The piano part continues with a rhythmic melody in the right hand and a supporting bass line in the left hand.



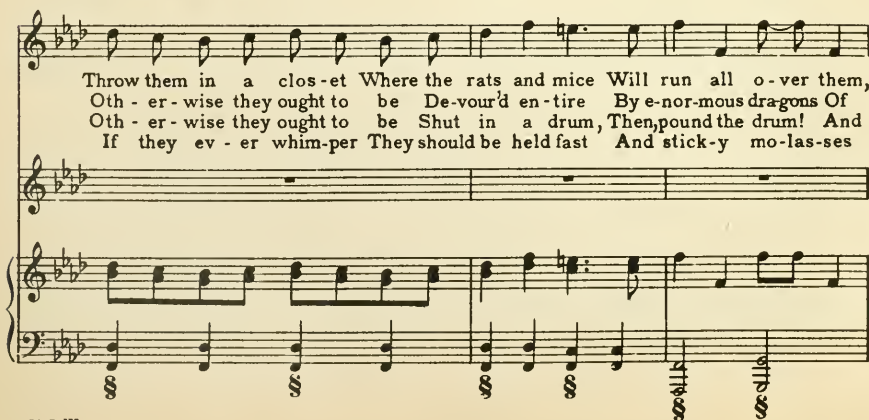
chil-dren run a-way in Chi - na, In Chi - na, In Chi - na!
 old - er peo-ple pass in Chi - na, In Chi - na, In Chi - na!
 chil-dren should-n't laugh in Chi - na, In Chi - na, In Chi - na!
 chil-dren should-n't cry in Chi - na, In Chi - na, In Chi - na!



Catch them right a-way! — Tie them up in rags! —
 Chil-dren ought to fall — Down up-on their knees! —
 Should-n't make a noise, — A - ny kind of noise; —
 Should-n't shed a tear, — Nev-er shed a tear. —

Catch them right a-way!
 Chil-dren ought to fall
 Should-n't make a noise,
 Should n't shed a tear,

Tie them up in rags!
 Down up-on their knees!
 A - ny kind of noise;
 Nev-er shed a tear.



Throw them in a clos-et Where the rats and mice Will run all o-ver them,
 Oth - er - wise they ought to be De-vour'd en-tire By e-nor-mous dragons Of
 Oth - er - wise they ought to be Shut in a drum, Then, pound the drum! And
 If they ev - er whim-per They should be held fast And stick-y mo-las-ses

Run all o-ver them In Chi - - na! Chi - - na!
 green and red In Chi - - na! Chi - - na!
 beat the drum In Chi - - na! Chi - - na!
 Rubb'd in their hair In Chi - - na! Chi - - na!

repeat dance at end of song.

P. C. "Oh I know very well that you would punish terribly all the children in China, and of course if you had your own way everything would be perfectly lovely. However, that does not bring me back my little brother and sister, and I am most unhappy. Why, at night when the ghosts are out for their walks I sometimes wake startled, for I think I see in the dark corner of my room a white . white form . and it seems .

W. L. "Oh do let us sing the ghost song . please . please ."

P. C. "I am too sad to sing but as you all know the song so well, I will."

Moderato

WEE LING

Almost spoken.

1. When a rice-leaf dies, _____
2. When a peach-bloom falls _____
3. When a snow-flake falls _____
4. When a tear-drop falls _____
5. When the Prin-cess smiles, _____

CHORUS

Moderato (♩ = 88)

Falls, and there it lies; —
Soft up - on the ground, —
On the riv - er's breast, —
From the Prin - cess' cheek; —
Oh! her pret - ty smiles! —

★ Ho!Hu!Hu!Hu! Ho!Hu!Hu!Hu!

Ho! Hu! Hu! Hu! Ho! Hu! Hu! Hu!

A lit-tle puff a- ris- es Ah!
A lit-tle per-fume ris- es, Ah!
A lit-tle while it tar-ries, Ah!
I seem to hear a sigh-ing, Ah!
I see a dim-ple break-ing, Ah!

Un-til a breeze sur-pris-es.
Up-on the air it ris-es.
A pret-ty rain-bow ris-es.
A lit-tle sob or sigh-ing.
A lit-tle dim-ple break-ing.

Ho! Hu! Hu! Hu! Ho! Hu! Hu! Hu!

* This expression should be varied according to the Solo

Ah!
Ah!
Ah!
Ah!
Ah!

Where it goes, No one knows;
Where it goes, No one knows;
Where it goes, No one knows;
Where it goes, No one knows;
Where it goes, No one knows;

Ho! Hu! Hu! Hu! Ho! Hu! Hu! Hu!

Where it goes, No one knows;

'Tis the ghost
'Tis the ghost
'Tis the ghost
'Tis the ghost
'Tis the ghost

'Tis the ghost
'Tis the ghost
'Tis the ghost
'Tis the ghost
'Tis the ghost

Of the lit-tle
Of the lit-tle
Of the lit-tle
Of the Princess'
Of the Princess'

'Tis the ghost
'Tis the ghost

rice - leal!
peach - bloom!
snow - flake!
sor - row!
pleas - ure!

Ho! Hu! Hu! Hu! Ho! Hu! Hu! Hu!

W. L. "Beautiful mistress we all feel most keenly for you, and to entertain you to-night we have a great surprise in store?"

P. C. "A great surprise? What is it?"

W. L. "A band of jugglers was without the gates to-day and among them was a most beautiful girl, said to be the cleverest of the troupe, and we have asked her to perform before you to-night."

P. C. "Oh, very well. let her be summoned."

No 6. Solo and Chorus

Mai Ku
O Little Ball

Allegro vivace

The musical score for the 'Allegro vivace' section is written for piano. It consists of three systems of music. The first system has a treble clef with a key signature of two flats and a time signature of 8/8. The melody is marked with a forte 'f' dynamic. The bass line features a steady eighth-note accompaniment. The second system continues the melody and accompaniment. The third system concludes the section with a final chord and a repeat sign.

Valse lente

MAI KU
SOLO

The musical score for the 'Valse lente' section is written for voice and piano. It features a vocal line and a piano accompaniment. The vocal line is marked with a 'SOLO' and the piano line with a 'CHORUS'. The tempo is 'Valse lente'. The key signature is two flats and the time signature is 4/4. The vocal line includes the lyrics 'O lit - tle'.

Valse lente

The musical score for the 'Valse lente' section continues with a piano accompaniment. The tempo is 'Valse lente'. The key signature is two flats and the time signature is 4/4. The piano line is marked with a piano 'pp' dynamic. The accompaniment features a steady eighth-note pattern in the bass line.

ball, ——— on the tip of my wand, stay O!

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat major). The vocal line begins with a half note 'ball', followed by a measure with a whole note rest, then 'on the tip of my wand, stay O!'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

O ——— O

O lit - tle ball, ——— on the tip of her wand,

The second system of the musical score. The vocal line has a long note 'O' followed by a measure with a whole note rest, then another long note 'O'. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'O lit - tle ball, ——— on the tip of her wand,' are written below the vocal line.

Like the sun ——— bal-anc-ing o - ver the

Stay O

The third system of the musical score. The vocal line concludes with the lyrics 'Like the sun ——— bal-anc-ing o - ver the'. The piano accompaniment features a final cadence. The lyrics 'Stay O' are written below the vocal line.

world! _____ So! _____ So! _____

So! _____ So! _____

So! _____ Suns fail, Balls fall; _____

So! _____

Suns _____ die, Ends all! O _____

Suns fail,

O
 Balls fall; — Suns — die, Ends all!

But lit-tle ball on the tip of my wand, — Stay so
 O ————— O —————

8

stay! ————— O —————
 But lit-tle ball on the tip of her

rit.

O!

wand stay, So stay!

rit.

5

Ow Long (*speaks*) "There ought to be a law in China against such foolishness."

(Chorus chases her, beating her with fans.)

Allegro

f

5

Valse lente

See my hands are emp - ty! Ah

Valse lente

See her hands are

p

emp - ty! See what I will bring you!

emp - ty!

Allegro

Ah! ——— bring you! Once I turn a -

See what she will bring you! Once she turns a -

Allegro

gain I turn! Now see! All

gain she turns! Now see! All

see! Now see! All

see! Now see! All

see! Ah!

see! Ah!

Mai Ku sings this solo twice or three times, each time producing something from her sleeves such as confetti or colored papers which she throws to the chorus on either side.

P. C. "Oh Beautiful! Beautiful! Such a graceful girl and so beautiful. Oh, I am charmed with it all. But (to Juggler) tell me were you born of Jugglers and have you always lived among them?"

Mai Ku (Juggler) "Oh, no, and I am so very weary of the life with them. I just remember when I was very young, a beautiful garden like this and a large lake on which the dragon-boats sailed. Then I was very happy, but it was long, long ago and now I must do my little tricks all the days or I will be cruelly punished by the master-juggler!"

P. C. "Horrible! Horrible! To think of your being punished!"

Oh Long. "There ought to be a law, etc."

(Wee Ling enters) **W. L.** "The Emperor has summoned the band of jugglers to the palace at once and the master-juggler bids me bring Mai Ku to the gates."

Mai Ku. "Alas, but I must go, but will you let me come back at once to play more for you?"

All. "Yes, Yes."

W. L. "We will all go with you to the outer gate."

No 7. Chorus

Slow - Slow

Moderato (♩ = 72) ALTOS

1. Slow, Slow!
2. Slow, Slow!

7 ♩ 7 ♩

Slow, Slow! Light of the world, Swing slow, slow!
Slow, Slow! Moun-tains grow old, The rice - fields die!

Slow, Slow! Slow, Slow! Held by a thread,
Slow, Slow! Slow, Slow! Light of the world,

§ § § §

What is our life?—
Burn ev-er bright!

Ah - ee! Ah - ee! Ah - ee!
Ah - ee! Ah - ee! Ah - ee!

²
rit.

Ah - ee!

Tempo I

Pret-ty lit-tle lan-terns, ah-ee! ———

Swing in!

Pret-ty lit-tle lan-terns, ah-ee! Swing in!

Swing out! Bow we low to the lit-tle lan-terns, So! So!

Swing out! Bow low, Bow low! So! So!

Ver-y low to the lit-tle lan-terns, Low, low! Ah-ee! Ah-

Bow low, Bow low! Low, low! Ah-ee!

ee! Ah-ee!

dim.

PRINCESS

Ah-ee! Ah-ee! Ah-ee!

rit. *pp*

Curtain

End of Act I.

Act II

No 8. Instrumental Introduction

Fast (♩ = 152)

ff

slower

pp

Allegro

cresc.

ff

Curtain

No 9. Solo

Princess Chan

O beautiful!

45

Moderato (♩ = 69)

O beau - ti-ful! O

p

No Tom-tom

beau - ti-ful! Ah! how my heart is glow - ing! Ah! _____

My love-ly gar - den, Home of my

child - hood! O beau - ti-ful! O

beau - ti-ful! Ah! whith-er am I go - - ing!

2d time To Coda

faster

Well I re-mem-ber long years a - go, — How in the morn-ing

faster

'mid the dew-y blos-soms, Swift sped the hap-py hours In all your shad-y bow'rs

rit.

rit.

Ah! _____ O beau - ti-ful! O

colla voce

beau - ti-ful! Ah! how my heart is glow - - ing!

Ah! _____ Ah! _____

Tempo di marcia

Well I re-member when the troops went to war; I stood yonder by the

gate in the wall Wav - ing my fan - to them,

As they o-beyed the na-tion's call. — Well I re-mem-ber how my

fa - ther ap - peared Rid - ing in splendor at the head of his men.

rit. I nev - er saw him more! *slowly* For in the bat - tle he was

rit. *slowly*

a tempo (Repeat from 2^d line, page 43) Coda

slain. My gar - den! O Ah

pp *a tempo* *D. S. al*

Ah

pp

No 10. Chorus

We have caught Wee Ling

Fast

1st CHO.

2^d CHO.

Fast (♩ = 116)

ff

We have caught Wee Ling
What a wick - ed thing

We have caught Wee
What a wick - ed

In an aw - ful thing! Pull - ing feath - ers from the pea - cock's tail!
O you bad Wee Ling! Pull - ing feath - ers from the pea - cock's tail!

Ling thing In an aw - ful thing! Pull - ing feath - ers from the pea - cock's tail!
O you bad Wee Ling! Pull - ing feath - ers from the pea - cock's tail!

What shall we do to her? Bad little Wee Ling!

Bad little Wee Ling! Naugh-ty, naugh-ty, naugh-ty, naugh-ty, Bad little Wee Ling!

Hai! Hai! Hai! Hai! Hai! Hai!

Hai! Hai! Hai! Hai! Hai! Hai!

ff

The musical score is written for voice and piano. It consists of six systems. The first system has a vocal line with the lyrics 'What shall we do to her? Bad little Wee Ling!' and a piano accompaniment. The second system has a vocal line with the lyrics 'Bad little Wee Ling! Naugh-ty, naugh-ty, naugh-ty, naugh-ty, Bad little Wee Ling!' and a piano accompaniment. The third system has a vocal line with the lyrics 'Hai! Hai! Hai! Hai! Hai! Hai!' and a piano accompaniment. The fourth system has a vocal line with the lyrics 'Hai! Hai! Hai! Hai! Hai! Hai!' and a piano accompaniment. The fifth system has a vocal line with the lyrics 'Hai! Hai! Hai! Hai! Hai! Hai!' and a piano accompaniment. The sixth system has a vocal line with the lyrics 'Hai! Hai! Hai! Hai! Hai! Hai!' and a piano accompaniment. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

We have caught Wee Ling In an aw-ful thing!
What a wick - ed thing O you bad Wee Ling!

Pulling feathers from a peacock's tail! What shall we do to her?
Pulling feathers from a peacock's tail!
thing! Pulling feathers from a peacock's tail!
Ling! Pulling feathers from a peacock's tail!

Wee Ling. (*spoken*) "Pity, Princess, please! The beautiful peacock was preening his wings and he never observed me at all.

No 11. Solo and Chorus

Wee Ling

The beautiful peacock was preening his wings

Moderato (♩ = 72) WEE LING (talked rather than sung)

The beau-ti-ful pea-cock was
If on-ly he had-n't been

CHO.

preen-ing his wings, And he nev-er ob-serv'd me at all. This
preen-ing his wings, Why he cer-tain-ly would have seen me. Which

★ Hai! Koo-loo! Hai! Koo-loo!

feath-er was way at the end of his tail And ap-pear'd a-bout read-y to fall.
shows that we shouldn't be spend-ing our time In preen-ing, at least, care-less-ly.

Hai! Koo-loo!

Ah, — woe is me!

Hai! Koo-loo! Hai! - Koo loo!

Ah, woe is me!

Hai! Koo-loo! Hai! Koo-loo! Hai! Koo-loo!

2. I ween that he wist not that I was at hand, —
 (If a peacock can really 'wist')
 Now 'mid all this 'preening' and 'weening' and 'wisting'
 The feather should never be missed.
 I caught up the feather and started to run
 Without waiting to see what befell;
 It seems that the feather was fast to a bird
 Which shows that we never can tell!
3. If only I hadn't espied that one feather
 If only the peacock had first espied me,
 If only these people had never espied us!
 ('Espying' is such misery)
 And now that *this* feather is here in my hand
 I don't care for this feather at all,
 Which shows that when next I go after a thing
 I must either get nothing or all!

W. L. "But Princess, as we were rushing along, (or as I was being rushed along) I saw the little juggler maid coming on a run from the palace."

P. C. "I do hope nothing has happened to her."

(Wee Ling runs to gate, beckons and Mai Ku rushes in.)
(Enter Mai Ku out of breath—excited.)

P. C. "You must have hurried back from the palace, but now that you are here, — please show us something else from your wonderful sleeve."

Ow Long: "Really she has more up her sleeve than anyone I know."

No 12. Solo and Chorus

Ow Long

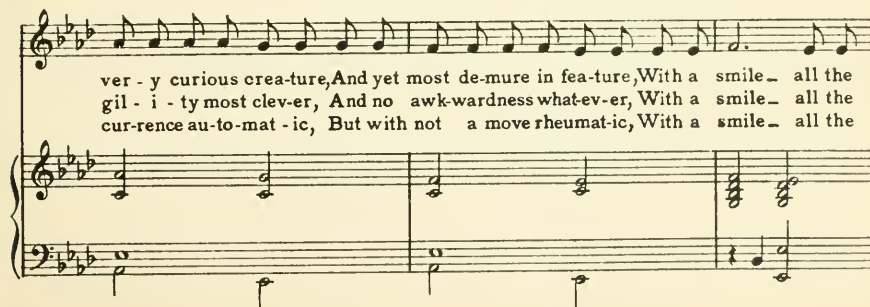
What she keeps up her sleeve

Lively $\text{♩} = 88$



OW LONG

1. What a
2. With a -
3. With re -



Ah, — woe is me!

Hai! Koo-loo! Hai! - Koo loo!

Ah, woe is me!

Hai! Koo-loo! Hai! Koo-loo! Hai! Koo-loo!

2. I ween that he wist not that I was at hand, —
 (If a peacock can really 'wist')
 Now 'mid all this 'preening' and 'weening' and 'wisting'
 The feather should never be missed.
 I caught up the feather and started to run
 Without waiting to see what befell;
 It seems that the feather was fast to a bird
 Which shows that we never can tell!

3. If only I hadn't espied that one feather
 If only the peacock had first espied me,
 If only these people had never espied us!
 ('Espying' is such misery)
 And now that *this* feather is here in my hand
 I don't care for this feather at all,
 Which shows that when next I go after a thing
 I must either get nothing or all!

W. L. "But Princess, as we were rushing along, (or as I was being rushed along) I saw the little Juggler maid coming on a run from the palace."

P. C. "I do hope nothing has happened to her."

(Wee Ling runs to gate, beckons and Mai Ku rushes in.)
(Enter Mai Ku out of breath—excited.)

P. C. "You must have hurried back from the palace, but now that you are here, — please show us something else from your wonderful sleeve."

Ow Long: "Really she has more up her sleeve than anyone I know."

No 12. Solo and Chorus

Ow Long

What she keeps up her sleeve

Lively $\text{♩} = 88$

OW LONG

1. What a
2. With a
3. With re

No 13. Solo and Chorus

Mai Ku

See! My hands are empty

Tempo di Valse lento **MAI KU**

See my hands are

CHORUS

Tempo di Valse lento

rit. *p*

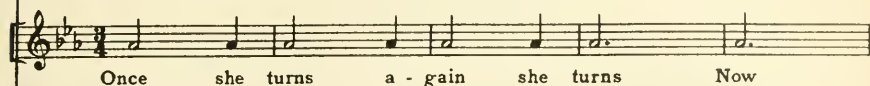
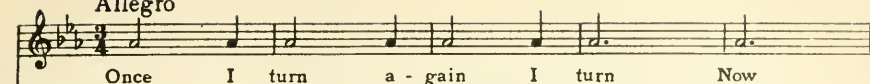
emp - - ty Ah! emp - - ty!

See her hands are emp - - ty!

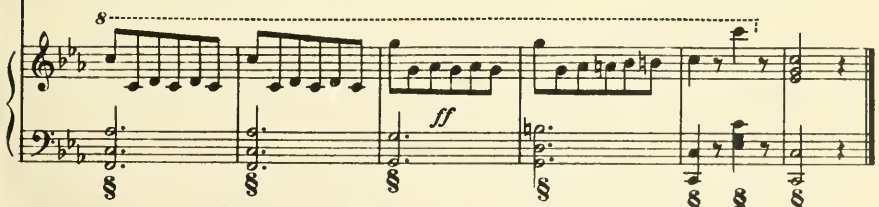
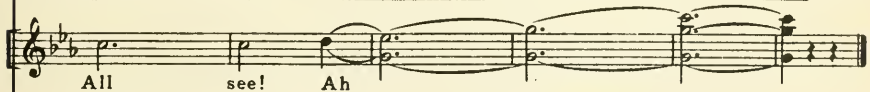
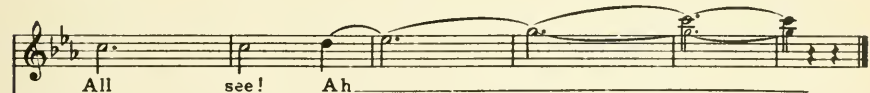
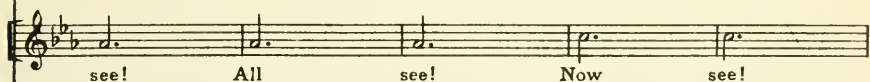
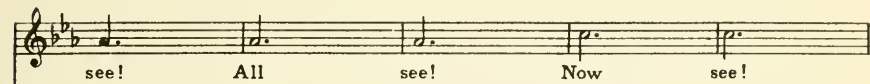
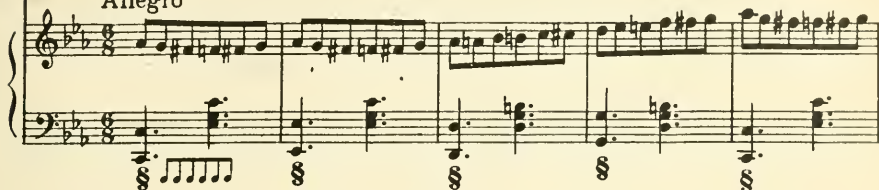
See what I will bring you! Ah! bring you!

See what she will bring you!

Allegro



Allegro



★ After each time this song is sung, M. K. may produce certain things from her sleeve, which she hands to O. L. who reads off the names for whom intended. Here local color may be added by some trifling absurdities presented to certain authorities. If this is not desired, M. K. may throw more confetti this time at the audience, or loose roses. but at the last, she produces the proclamation which O. L. reads.

O. L. Proclamation of Emperor Chi: "From trustworthy sources I have today learned that the sister of Princess Chan is alive and near. Let every place be searched."
P. C. "Oh Joy. Oh Rapture! My sister alive and near!"

No 14. Chorus

Near! Near!

Brisk tempo

Near! Near!

Brisk tempo ($\text{♩} = 116$)

Hear! Hear! Let ev-'ry place be search'd,

Let ev-'ry place be search'd! Comewith a rush and hush,hush,hush,

ev - 'ry one now spy - ing! Come let us peep and nod,nod,nod,

The first system of the musical score. The vocal line (treble clef) has a key signature of two flats (B-flat major) and a 4/4 time signature. It contains the lyrics "ev - 'ry one now spy - ing! Come let us peep and nod,nod,nod,". The piano accompaniment (treble and bass clefs) features triplet figures in the right hand and a steady bass line in the left hand.

May - be this is where she's hid - ing With a rush, with a nod

The second system of the musical score. The vocal line continues with the lyrics "May - be this is where she's hid - ing With a rush, with a nod". The piano accompaniment continues with similar rhythmic patterns, including triplet figures in the right hand.

rit.
She may be here! With a rush, with a nod She may be here!

The third system of the musical score. The vocal line concludes with the lyrics "She may be here! With a rush, with a nod She may be here!". The piano accompaniment features a repeat sign and a fermata at the end. The tempo marking *rit.* (ritardando) is present above the vocal line and below the piano line.

1st CHO. (♩ = 60)

I think I hear, I think I hear, I think I hear her

call - ing! I think I hear, I think I hear, I think I hear her

2^d CHO.

call-ing! No, it is on - ly the sounds of the leaves that are

1st CHO.

fall - ing, fall - ing, fall - ing. I think I see, I think I

see, I think I see her com-ing, I think I see, I think I see, I think I

2d CHO.

see her com ing! No, it is on-ly the wav-ing of trees, 'Tis

1st CHO.

I think I hear, I think I

2d CHO.

on - ly their wav - ing, wav - ing. No, it is

hear, I think I hear her call-ing, I think I see, I think I see, I think I

on - ly the wav-ing of trees or the sounds of the leaves that are

see her com-ing! No it is on-ly the wav-ing of trees or the
fall - ing! No it is on-ly the wav-ing of trees or the

sounds of the leaves that are See what I have found Here up-on the ground.
sounds of the leaves that are

1 2 (WEE LING SOLO)

Mai Ku (*speaks*) "It is my locket - in it is one half of a coin and I remember being told when I was very young that my sister had the other half."

P. C. "Why how strange! I too, have a locket and half a coin. Let me see yours."

They compare lockets and embrace, crying out "My Sister!"

No 15. Duet

Princess Chan and Mai Ku

MAI KU

PRINCESS CHAN

Ah Ah

Ah Ah

No Tom-tom

Tempo di Valse

Ah Ah Ah, with joy are

Ah Ah

Tempo di Valse (♩. = 60)

we u - nit - ed a - gain, Ah! u - nit - ed a -

Ah! u - nit - ed a - gain, Ah with joy are we u - nit - ed a -

gain in our gar-den, now to - geth - er In our gar - -

gain, are we in our gar-den to - geth - er, In our gar - -

den, you and I! Ah

den, you and I! Ah

P. C.

M. K.

Ah Ah Ah Ah, with

M. K.

Ah Ah Ah

joy are we u - nit - ed a - gain! Ah! — u -

Ah! — u - nit - ed a - gain! Ah! with joy are we u -

nit - ed a - gain in our gar - den, now to - geth - er, In

nit - ed a - gain, are we in our gar - den to - geth - er, In

our gar - den, you and I! —

our gar - den, you and I! —

No 16. Chorus

O Great Red Dragon!

Ponderously $\text{♩} = 72$

ff

O great, red drag-on, see us, see us, see us! O good, red

drag-on, see us, see us, see us! Here at our feast, we dance,

At the feast of the lit-tle lan - terns. Hai! Hai!

molto rit. *ff*

Hai! Hai! Hai! Hai! Hai! Hai!

O great, red drag-on, see us, see us, see us! O good, red

drag-on, see us, see us, see us! Here at our feast we dance

No 17. Chinese Dance

Fast (♩ = 152)

At the feast of the lit-tle lan - terns.

rit. molto

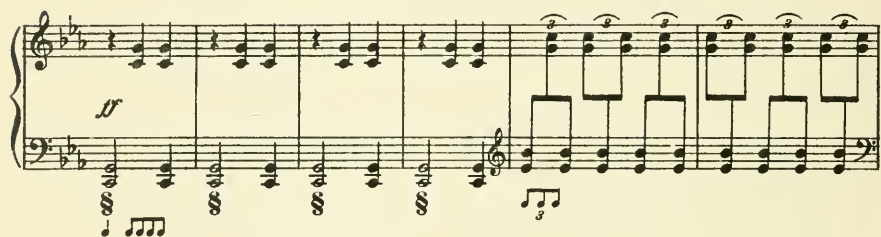
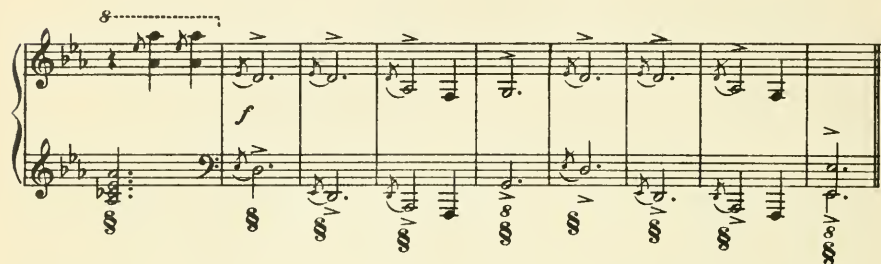
ff

Fine

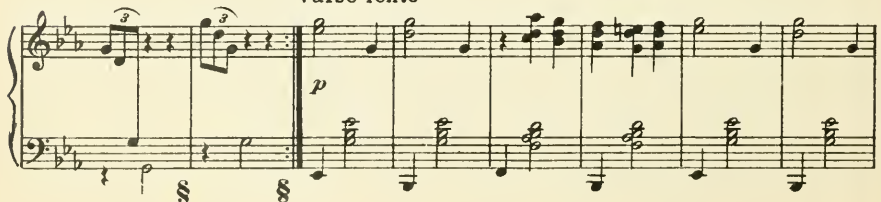
8.



8.



Valse lente





Allegro



Valse lente



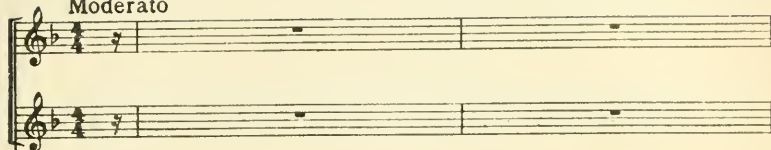


No 18. Chorus

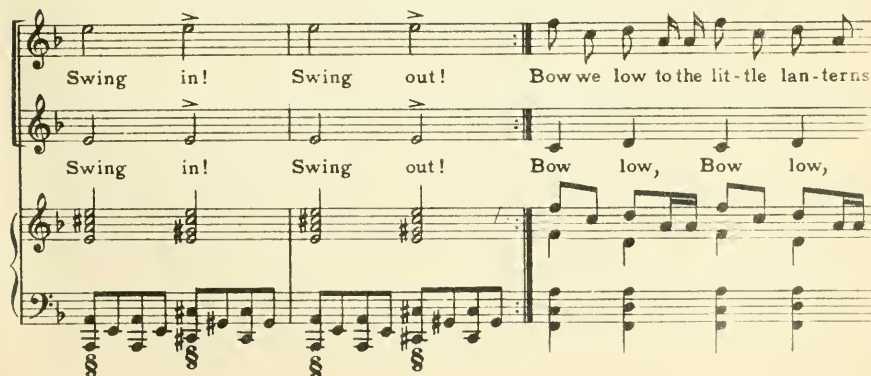
Finale

Pretty Little Lanterns

Moderato



Moderato $\text{♩} = 88$



So! So! Ver - y low to the lit-tle lan-terns Low! Low! Ah-

So! So! Bow low, Bow low! Low! Low!

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "So! So! Ver - y low to the lit-tle lan-terns Low! Low! Ah-". The second staff is another vocal line in G major, with lyrics "So! So! Bow low, Bow low! Low! Low!". The third staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

ee! Ah-ee!

Ah-ee! Ah-ee!

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "ee! Ah-ee!". The second staff is another vocal line in G major, with lyrics "Ah-ee! Ah-ee!". The third staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

Un-der-neath the light we drink our

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "Un-der-neath the light we drink our". The second staff is another vocal line in G major, with lyrics "Un-der-neath the light we drink our". The third staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

tea! ——— Watch us all the while we drink our tea! ———

The first system of the musical score is in D major (two sharps). It consists of three staves. The top staff is a vocal line with a melodic line and a lower line. The middle staff is a vocal line with a melodic line and a lower line. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Ah! Ah! Ah! Ah! Tea! ———

The second system continues the musical score in D major. It consists of three staves. The top staff is a vocal line with a melodic line and a lower line. The middle staff is a vocal line with a melodic line and a lower line. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Tea!

The third system concludes the musical score in D major. It consists of three staves. The top staff is a vocal line with a melodic line and a lower line. The middle staff is a vocal line with a melodic line and a lower line. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Pret-ty lit-tle lan-terns, ah-ee!

Pret-ty lit-tle lan-terns, ah-ee!

Swing in! Swing out! Bow we low to the lit-tle lan-terns,

Swing in! Swing out! Bow low, Bow low!

So! So! Ver-y low to the lit-tle lan-terns Low! Low! Ah-

So! So! Bow low, Bow low! Low! Low!

ee! Ah-ee!

Ah-ee! Ah-ee!

2255 W

Tempo di Valse lente

MAI KU

p

See my hands are

CHO.

Tempo di Valse lente

*ff**rit.**p*

emp - ty!

Ah! _____

emp - ty!

See her hands are emp - ty!

See what I will bring you!

Ah! _____

bring you!

See what she will bring you!

Allegro

Once I turn, a - gain I turn, Now

Once she turns, a - gain she turns, Now

see! All see! Now see!

see! All see! Now see!

All see! Ah!

All see! Ah!

Curtain

ff

ff



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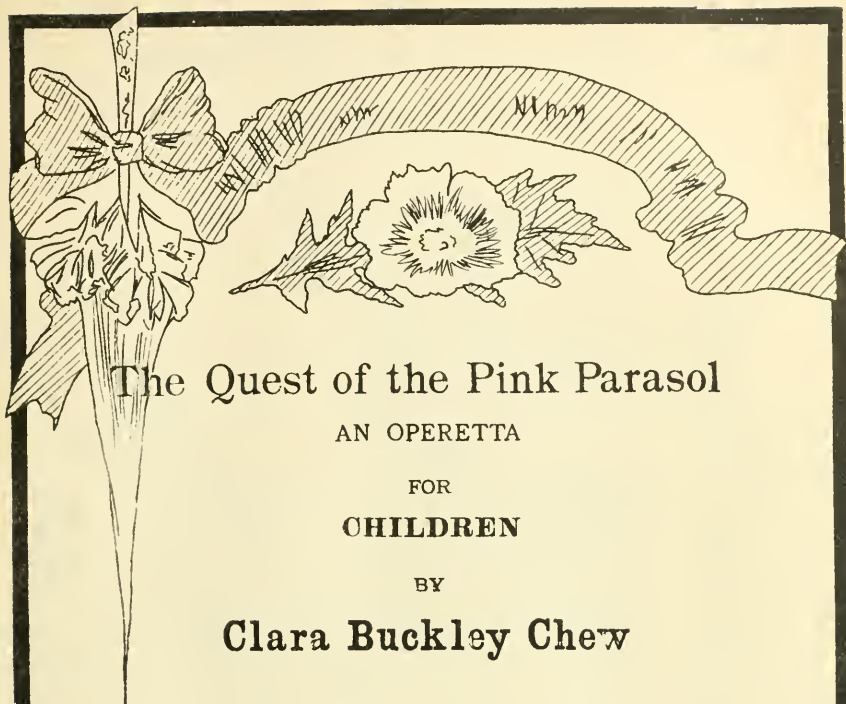
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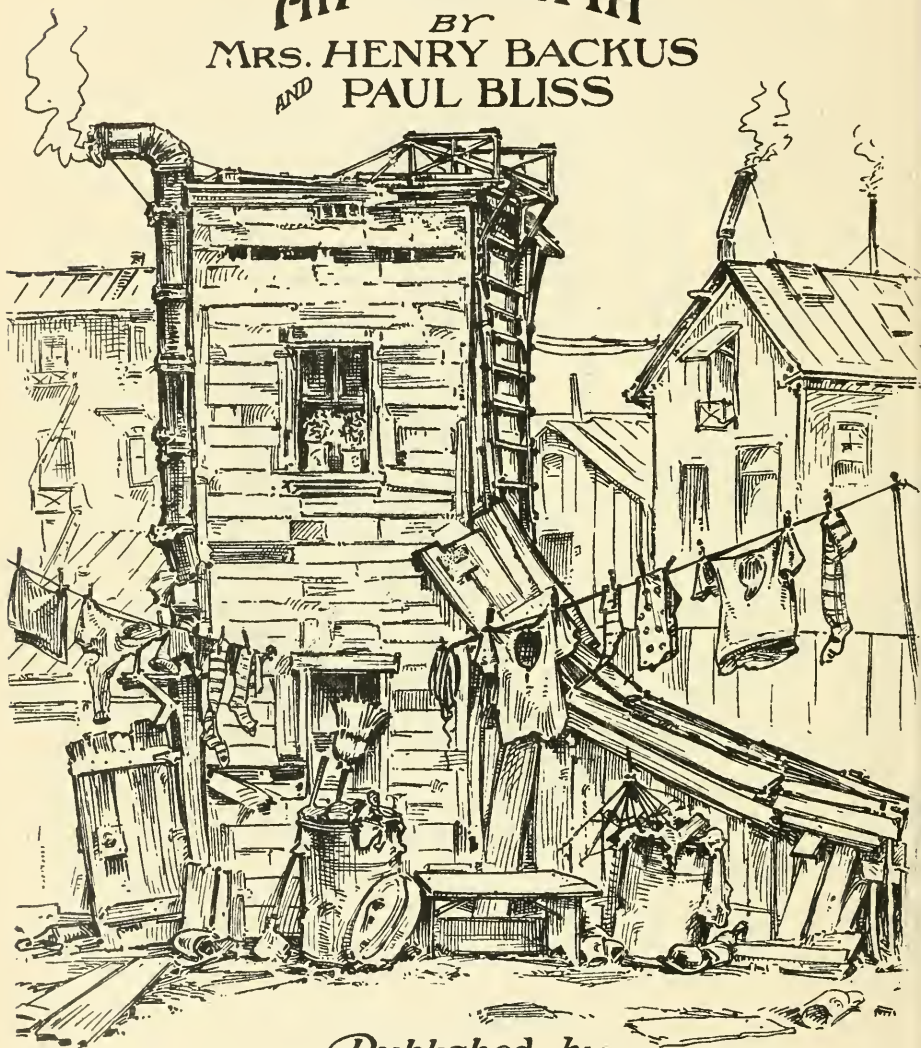
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WENT THE WINTER WITH
SALLY?

AN OPERETTA
BY
CYNTHIA LODGE

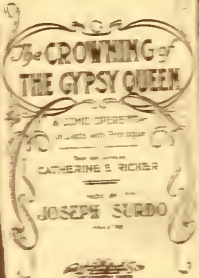


The CROWNING of
THE GYPSY QUEEN

A COMIC OPERETTA
in two acts with three songs

LIBRETTO BY
CATHERINE E. RICKER

MUSIC BY
JOSEPH SURDO



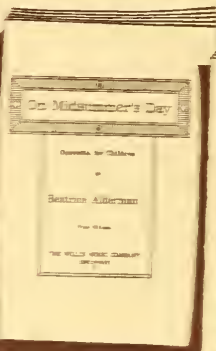
On Midsummer's Day

Operetta, for Children

By
BENJAMIN ALBERTSON

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THE WILLY MUSIC COMPANY
CINCINNATI, OHIO



THE FEAR OF
RED



THE
CHERRY TREE

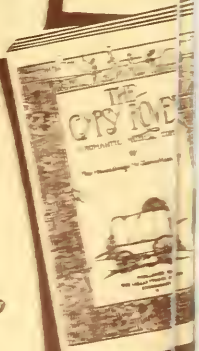


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